

*MELOPEIA SACRA*

*or a Collection of*

**PSALMS** *and* **HYMNS**

BY

*M<sup>r</sup>. Addison* and *S<sup>r</sup>. John*

*Denham &c.*

*Set to Musick*

*In a new Method*

BY

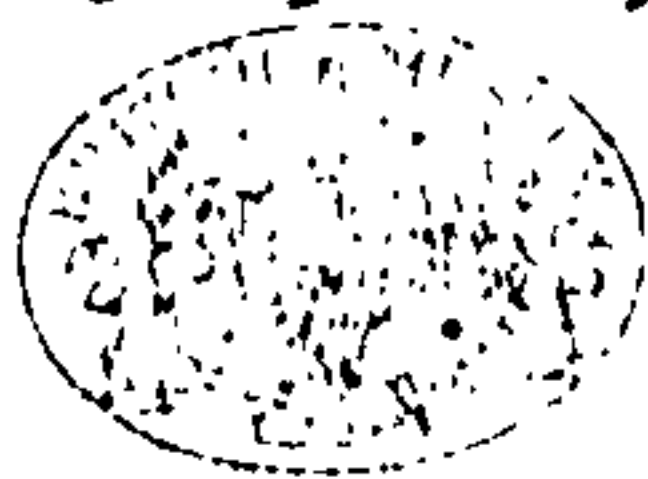
*Andrew Rorer Gent*

**SECOND VOLUME .**

# A T A B L E O F T H E H Y M N S and P S A L M S *Contain'd in the SECOND VOLUME.*

|  | Page |
|--|------|
| <b>O</b> Lord, receive my doleful Cries.                   | 1    |
| Lord, why art thou from us so far.                         | 5    |
| Ye who from Earth, your Mother, spring.                    | 9    |
| Why should the Wicked's Joy perplex.                       | 13   |
| <i>N. B. This Aria may be sung by a single Voice.</i>      |      |
| To <i>Israel</i> sure our God is kind.                     | 17   |
| O clap your Hands with one Accord.                         | 21   |
| Ye Saints, in your Assemblies raise.                       | 21   |
| So God let all the Nations raise.                          | 24   |
| My Soul to God, her Lord and King                          | 25   |
| When all thy Mercies, Oh my God.                           | 29   |
| The Lord my Pasture shall prepare.                         | 33   |
| My Soul, with all thy Faculties.                           | 37   |
| Lord, thou my Ways hast searcht and known.                 | 41   |
| Lord, not in Wrath my Heart deject.                        | 45   |
| Give Thanks to God, the Holy One.                          | 48   |
| <i>N. B. This Aria may be sung by a single Voice.</i>      |      |
| With Trumpets sound God's Holy Name.                       | 50   |
| <i>N. B. This Aria may be also sung by a single Voice.</i> |      |

*Note. The introducing Bases of the following Songs are to be play'd but once, viz. before the first Verse of every Psalm or Hymn.*





## The CII. P S A L M.

Translated by Sir JOHN DENHAM.

## I.

O Lord, receive my doleful Cries!  
 Nor turn thy Face away:  
 But look upon my Miseries,  
 And hear me when I pray.  
 When in my Grief I thee invoke,  
 Make me a quick Return:  
 For all my Days consume in Smoke,  
 My Bones to Ashes burn.

## II.

My Heart like wither'd Grass seems dead,  
 My Voice is lost in Groans:  
 My Flesh consum'd for Want of Bread,  
 And I can count my Bones.  
 So walks the Pelican distressed,  
 The Bird of Night so shrieks:  
 So the sad Sparrow from his Nest,  
 His lost Companion seeks.

## III.

All Day my Foe renews his Threat,  
 Against my Life he swears:  
 Ashes instead of Bread I eat,  
 And mix my Drink with Tears.  
 Only in Wrath Thou didst me raise,  
 To throw me down again;  
 I like a Shadow end my Days,  
 Like Grass that thirsts for Rain.

## IV.

All Ages Thee, O Lord, shall know,  
 And ne'er thy Name forget,  
 Thy Mercy to thy *Sion* show,  
 For Thou the Time hast set.  
 Thy Servants love her very Dust,  
 Her Ruins they deplore:  
 The Heathen then in God shall trust,  
 And Kings shall him adore.

## V.

When *Sion* from the Dust shall rise,  
 Thy Glory shall appear:  
 Then shall thou not our Prayers despise,  
 But our Complaints shalt hear.  
 This after-Ages shall record  
 To Nations yet unborn:  
 How from high Heaven to Earth our Lord  
 His glorious Eye did turn;

## VI.

To hear the fetter'd Captive's Prayer,  
 And him from Death redeem;  
 His Name to worship, and declare  
 In high *Jerusalem*.  
 But when their solemn Vows to pay  
 Th' Assembly did appear;  
 My Strength was broken in the Way,  
 My Days contracted were.

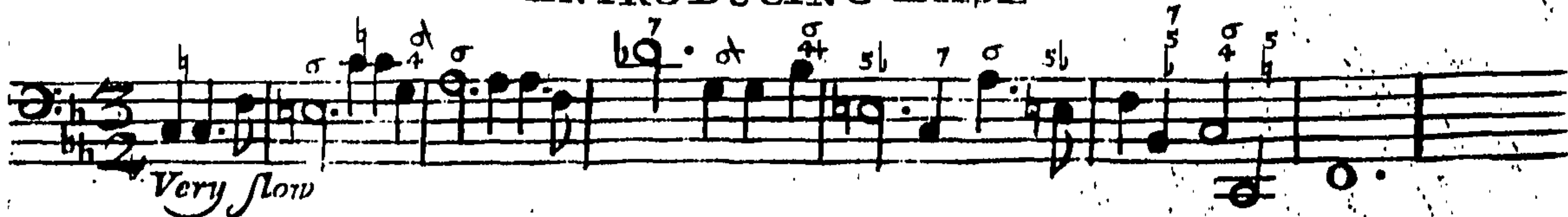
## VII.

My Life, said I, Lord, do not end,  
 E'er half my Days are past:  
 Thy Years for evermore extend,  
 Beyond all Time they last.  
 The Earth's Foundation thou didst lay,  
 Thou didst the Skies unfold.  
 Thou shalt endure; they wear away,  
 And grow, like Garments, old.

## VIII.

Tho' like a Vesture they are chang'd,  
 God still the same shall be.  
 Thy Children shall not be estrang'd,  
 But still confirm'd by Thee.

## INTRODUCING BASE



# THE CII PSALM

2,

Translated by Sir John Denham

Slow

O Lord receive my doleful Crys, nor turn thy Face, nor turn thy Face away, but look upon my Miserys, and hear me, and hear me when I pray. When in my Grief I Thee invoke, make me a quick Return, For all my Days consume in Smoke, my Bones to Ashes burn, my Bones to Ashes burn.

For all my Days consume in Smoke, my Bones to ashes burn, my Bones to Ashes burn.

Turn over to the Ritornel

Slow

for the  
FLUTE



## Ritornel

*Very Slow*

This musical score is for a Ritornel, marked "Very Slow". It consists of 12 measures, organized into six systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 3/2. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5. Ornaments, represented by a sigma symbol (σ), are placed above certain notes in measures 1, 3, 5, 7, 9, 11, and 12. Measure numbers 1 through 12 are written below the first staff of each system. The piece concludes with a double bar line and repeat dots in the final measure.

# The X. P S A L M.

Translated by Sir JOHN DENHAM.

## I.

**L**ORD, why art thou from us so far,  
While we in great Afflictions are?  
Thy Face from us why dost thou hide,  
Chas'd by the Wicked's Rage and Pride?  
Let them in those Designs be lost  
Themselves have laid, who vainly boast  
Their Heart's at Ease, and fill'd with Stores,  
Yet covet more which God abhors.

## II.

His Countenance is rais'd so high,  
His soaring Thoughts ev'n God defy:  
He thinks, as far remov'd he is  
From God's Regard, as God from his.  
Puffs at his Foes, and says, his State  
Is safe above the Pow'r of Fate;  
With Blasphemy his Mouth is fill'd,  
His Tongue in Lies and Mischief skill'd.

## III.

And as the watchful Lion lies  
In Covert close, his Prey to seize,  
He in his lurking Places fits,  
'Till o'er the Poor he draws his Nets:  
Puts on Humility's Disguise,  
'Till the Deceiv'd he can surprize;  
Thinks of such Things God takes no Care,  
Or they by him forgotten are.

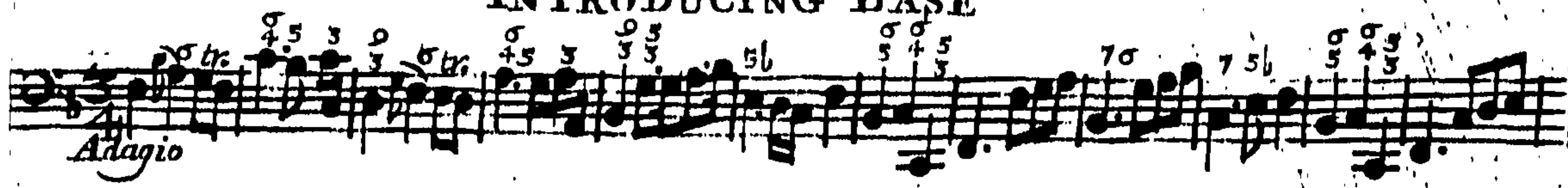
## IV.

Lift up thy Hand, O Lord, and rise;  
To thee for Aid the humble cries.  
The Wicked say, thou mind'st not them;  
And in thy Poor, they thee contemn.  
But thou behold'st ~~thy~~ <sup>their</sup> cruel Spite,  
And all their Malice will requite.  
To thee the Poor flies in Distress,  
And thou wilt help the Fatherless.

## V.

Lord, so destroy this wicked Race,  
That nor their Name remain, nor Place!  
The Heathen of the Land are slain,  
But God eternally shall reign.  
Prepare our Hearts, and then thy Ear  
Freely our humble Cries will hear:  
Nor shall the Orphans and Distrest  
By Earthly Man be more oppress.

### INTRODUCING BASE





THE X PSALM  
*Translated by Sir John Denham*

6

Lord why art thou from us so far, While me in great Affliction  
are? Thy Face from us why dost thou hide, Chas'd by the Wick-eds  
Rage and Pride! Let them in those Designs be lost, Themselves have  
laid Who vainly boast. Their Hearts at Ease and fill'd with stores,  
Yet covet more which God abhors. Their Hearts at Ease and  
fill'd with stores, Yet covet more which God abhors. Yet co-  
vet more which God abhors.

Turn over to the Ritornel

7 Ritornel

First system of musical notation for the Ritornel, measures 1-4. The music is in 3/4 time, key of B-flat major. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a bass line with chords and single notes. Fingering numbers (1, 2, 3, 4, 5, 6, 7) are indicated above the notes in the lower staff.

Second system of musical notation for the Ritornel, measures 5-8. The music continues with similar melodic and bass line patterns. Fingering numbers are present above the notes in the lower staff.

Third system of musical notation for the Ritornel, measures 9-12. The music continues with similar melodic and bass line patterns. Fingering numbers are present above the notes in the lower staff.

Fourth system of musical notation for the Ritornel, measures 13-16. The music continues with similar melodic and bass line patterns. Fingering numbers are present above the notes in the lower staff. The word "Piano" is written below the first staff of this system.

Fifth system of musical notation for the Ritornel, measures 17-20. The music continues with similar melodic and bass line patterns. Fingering numbers are present above the notes in the lower staff. The word "Piano" is written below the first staff of this system. The word "for the FLUTE" is written to the left of the first staff of this system.



# The XCVI. P S A L M.

Translated by Sir *JOHN DENHAM*.

## I.

**Y**E who from Earth, your Mother, spring,  
New Songs to your Creator sing!  
His high Salvation, Day to Day,  
His Name and Honour shall display.  
His Wonders to the People show!  
His Glory let the Heathen know!  
The Lord is great, and greatly prais'd,  
His Pow'r above all Gods is rais'd.

## II.

These but from Men their Being take;  
Our God did Man and Angels make.  
Pow'r, Honour, Majesty Divine,  
In his pure Sanctuary shine.  
Thro' all the Earth let ev'ry Tribe  
Glory and Strength to God ascribe!  
His Honour and his Wonders sing,  
And to his Courts their Off'rings bring!

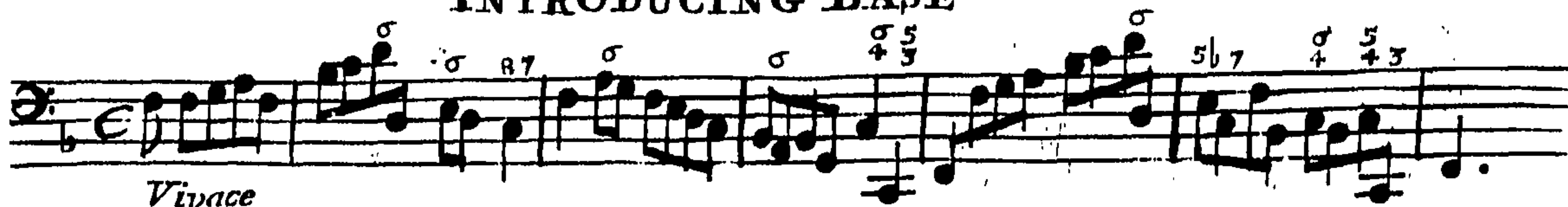
## III.

In pure and beauteous Holiness,  
Let all the World his Fear express.  
May to the Heathen this be known,  
That the Almighty reigns alone.  
Nor shall the Earth's Foundations move,  
Till they his righteous Judgments prove,  
Then Heaven and Earth shall both rejoice,  
And the Ocean join its roaring Voice.

## IV.

Then ev'ry Fruit shall joyful be,  
Fruits of the Field, and of the Tree.  
His Judgments to all Nations come,  
Who from his Mouth receive their Doom.

### INTRODUCING BASE



# THE XCVI PSALM

10

*Translated by Sir John Denham*

*Ye who from Earth your Mother Spring New Songs to your Creator*

*sing; His high Salvation, Day to Day, His Name and Honour shall display.*

*His Wonders to the People show, His Glory let the Heathen know; The Lord is*

*great and greatly prais'd, His Pow'r above all Gods is rais'd. The Lord is great &*

*greatly prais'd, His Pow'r above all Gods is rais'd. His Pow'r above all Gods is*

*rais'd.* *Turn over to the Ritornel*

*for the FLUTE*



II

Ritornel

The musical score is divided into three systems, each consisting of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is common time (C). The first system contains two measures of music. The second system contains two measures, with the first measure marked *Piano* and the second marked *Forte*. The third system contains two measures, also marked *Piano* and *Forte* respectively. The notation includes various note values, rests, and dynamic markings. Fingering numbers (1-5) and articulation marks (accents, slurs) are present throughout the piece. The piece concludes with a double bar line at the end of the third system.

# The XXXVII. P S A L M.

Translated by Mr. *A D D I S O N*.

## I.

**W**HY shou'd the Wicked's Joy perplex?  
Or thee his prosp'rous Greatness vex?  
He like the wither'd Herb shall pass,  
And be cut down like Summer-Grass.  
Trust in the Lord, observe his Will;  
This Crop shall Thee with Plenty fill:  
And if thy Soul in him delight,  
He'll satisfy her Appetite.

## II.

To Him thy Purposes present,  
Who gives 'em the desir'd Event.  
Thy Righteousness shall shine like Day,  
Thy Judgment like the Morning Ray.  
With Patience wait on God; nor fret  
Thy self, that Vice grows rich and great,  
From sudden Passions stand exempt,  
For they to evil Actions tempt.

## III.

The Wicked does so quickly pass,  
We neither see the Time, nor Place.  
His Place the Righteous shall possess,  
And there enjoy abundant Peace.  
The Wicked with the Righteous clash,  
And their sharp Teeth against them gnash:  
But God does at their Follies scoff,  
When his quick Vengeance takes them off.

## IV.

Their Swords are drawn, their Bows are bent;  
All Art's to slay the Innocent.  
Their Bows shall break, their Hearts shall feel  
The Stroke of their own piercing Steel.  
A little with the just goes well,  
And shall the Wicked's Wealth excell.

## PART II.

## V.

God's strength the strong ones Arms shall break,  
And his right Hand support the Weak.  
The Lord well knows the Upright's Days,  
His Heritage for ever stays.  
They in ill times no Danger dread,  
In Famine they shall want no Bread.  
As Flames the Fat of Rams consume,  
The Wicked vanish into Fume.

## VI.

The Wicked borrows, and deceives;  
The merciful both lends, and gives.  
Th' Earth by the Just shall be enjoy'd.  
While thence the Wicked are destroy'd.  
The just Man's Ways are straight and right,  
And in his Paths God takes delight.  
When good Men fall, they rise again;  
For God's strong Hand does them sustain.

## VII.

I have been young, and now am old,  
Yet never did the Just behold,  
No, nor his Race with Want oppress;  
His Seed is by his Bounty blest.  
Fly from what's ill, what's good approve;  
Then rest, for God does Justice love.  
The righteous Man for ever lives,  
The Wicked's Spoils God to him gives.

## VIII.

Wisdom the righteous Tongue imparts,  
Because God's Laws has fill'd their Hearts.  
They shall not slide or lose their Way,  
While them the Wicked seek to slay.  
God will redeem them from their Hand;  
Nor they, when judg'd, condemn'd shall stand.  
On God wait in his Way, and He  
Will let thee their Destruction see.

## IX.

The Wicked I in Pow'r have seen,  
Spread like a Laurel fresh and green:  
He past away, and came to nought;  
Nor could I find his Place, tho' sought.  
The perfect Man I did attend,  
Truth was his Way, and Peace his End:  
But the Ungodly's overthrown,  
In Root and Branch at once cut down.

## X.

God gives in time of Trouble Strength,  
Safety to holy Men at length:  
From wicked Men he saves the Just,  
Because in him they put their Trust.

*N. B.* The xciv<sup>th</sup> PSALM of Sir *JOHN DENHAM*'s Translation may be also sung to the following Aria.  
*N. B.* The Aria may be performed without the singing Base.



THE XXXVII PSALM  
Translated by Sir John Denham

14

Why should the Wicked Joy perplex! Or thee his prosperous Greatness

Why should the Wicked Joy perplex! Or thee his prosperous Greatness

vex: He like the wither'd Herb shall pass, & be cut down like Summer Grass. Trust in y<sup>e</sup> Lord observe his

vex: He like the wither'd Herb shall pass, & be cut down like Summer Grass. Trust in y<sup>e</sup> Lord observe his

will, This Crop shall thee with Plenty fill, and if thy Soul in him delight, He'll sa-tis-fy her appe

will, This Crop shall thee with Plenty fill, and if thy Soul in him delight, He'll sa-tis-fy her appe

-tite, and if thy Soul in him delight, He'll sa-tis-fy her appetite, He'll sa-tis-fy her appetite.

-tite. and if thy Soul in him delight, He'll sa-tis-fy her appetite, He'll sa-tis-fy her appetite.

Turn over to the Ritornel

for the  
FLUTE

tr

tr



## Ritornel

Handwritten musical score for a Ritornel, consisting of 15 measures. The score is written on three systems of two staves each (treble and bass clef). The key signature has one flat (B-flat). The notation includes various note values, rests, and accidentals. Fingerings are indicated by numbers 1-5 above or below notes. Ornaments (marked with an asterisk) are present on several notes. The piece concludes with a double bar line and repeat dots.

Measure 1: Treble staff has a whole rest. Bass staff has a whole note F<sup>5</sup> with an ornament, followed by a half note G<sup>4</sup> with an ornament, and a half note A<sup>4</sup> with an ornament.

Measure 2: Treble staff has a whole rest. Bass staff has a half note B<sup>4</sup> with an ornament, followed by a half note C<sup>5</sup> with an ornament, and a half note D<sup>5</sup> with an ornament.

Measure 3: Treble staff has a whole rest. Bass staff has a half note E<sup>5</sup> with an ornament, followed by a half note F<sup>5</sup> with an ornament, and a half note G<sup>5</sup> with an ornament.

Measure 4: Treble staff has a whole rest. Bass staff has a half note A<sup>5</sup> with an ornament, followed by a half note B<sup>5</sup> with an ornament, and a half note C<sup>6</sup> with an ornament.

Measure 5: Treble staff has a whole rest. Bass staff has a half note D<sup>6</sup> with an ornament, followed by a half note E<sup>6</sup> with an ornament, and a half note F<sup>6</sup> with an ornament.

Measure 6: Treble staff has a whole rest. Bass staff has a half note G<sup>6</sup> with an ornament, followed by a half note A<sup>6</sup> with an ornament, and a half note B<sup>6</sup> with an ornament.

Measure 7: Treble staff has a whole rest. Bass staff has a half note C<sup>7</sup> with an ornament, followed by a half note D<sup>7</sup> with an ornament, and a half note E<sup>7</sup> with an ornament.

Measure 8: Treble staff has a whole rest. Bass staff has a half note F<sup>7</sup> with an ornament, followed by a half note G<sup>7</sup> with an ornament, and a half note A<sup>7</sup> with an ornament.

Measure 9: Treble staff has a whole rest. Bass staff has a half note B<sup>7</sup> with an ornament, followed by a half note C<sup>8</sup> with an ornament, and a half note D<sup>8</sup> with an ornament.

Measure 10: Treble staff has a whole rest. Bass staff has a half note E<sup>8</sup> with an ornament, followed by a half note F<sup>8</sup> with an ornament, and a half note G<sup>8</sup> with an ornament.

Measure 11: Treble staff has a whole rest. Bass staff has a half note A<sup>8</sup> with an ornament, followed by a half note B<sup>8</sup> with an ornament, and a half note C<sup>9</sup> with an ornament.

Measure 12: Treble staff has a whole rest. Bass staff has a half note D<sup>9</sup> with an ornament, followed by a half note E<sup>9</sup> with an ornament, and a half note F<sup>9</sup> with an ornament.

Measure 13: Treble staff has a whole rest. Bass staff has a half note G<sup>9</sup> with an ornament, followed by a half note A<sup>9</sup> with an ornament, and a half note B<sup>9</sup> with an ornament.

Measure 14: Treble staff has a whole rest. Bass staff has a half note C<sup>10</sup> with an ornament, followed by a half note D<sup>10</sup> with an ornament, and a half note E<sup>10</sup> with an ornament.

Measure 15: Treble staff has a whole rest. Bass staff has a half note F<sup>10</sup> with an ornament, followed by a half note G<sup>10</sup> with an ornament, and a half note A<sup>10</sup> with an ornament.



# The LXXIII. P S A L M.

Translated by Sir JOHN DENHAM.

## I.

**T**O *Israel*, sure, our God is kind,  
Chiefly to such whose Hearts are pure:  
Yet from his Path I had declin'd,  
And found my Steps were unsecure;  
Observing with an envious Eye,  
When wicked Men grow rich and high.

## II.

They vigorous are with youthful Health,  
From Danger and from Death repriev'd;  
Live at their Ease, abound with Wealth,  
Nor are like their poor Neighbors griev'd;  
Girded with Chains of Pride they are,  
And Robes of Violence do wear.

## III.

Their Eyes with pamper'd Fatness swell,  
They swim and leap in Pleasure's Stream;  
Their Boasts of Vice to others tell,  
And braving God himself, blaspheme:  
Inspir'd from Hell, 'gainst Heaven they talk,  
And thro' the World their Maxims walk.

## IV.

These Arts the People to 'em draw,  
Their Cups are full, the Liquor strong;  
As if God neither heard nor saw,  
Nor such low Cares to him belong:  
Such are th' Ungodly, yet in Peace  
They live, and in their Wealth increase.

## V.

Then I in vain have cleans'd my Heart,  
And wash'd in Innocence my Hands;  
For all the Day I feel the Smart,  
My Soul each Morning chasten'd stands;  
Till I almost became like them:  
But then thy Children I condemn.

## VI.

This Secret long I fought to know,  
But 'twas (alas!) too high for me;  
Till to thy Temple I did go,  
And now their fatal End I see:  
In slippery Stations they are plac'd,  
And thence into Destruction cast.

## VII.

How swiftly does their Vengeance fly!  
They in a Moment's Space are slain;  
In such a fearful State they die,  
That not their Image does remain:  
And they to us no other seem,  
Than, to a Man awak'd, his Dream.

## VIII.

How did it strike my foolish Heart!  
I like a Beast confus'd did stand,  
Till I descry'd the better Part,  
Supported by thy gracious Hand:  
With me thy Counsels shall abide,  
And to eternal Glory guide.

## IX.

What can the Heav'ns to thee compare,  
Or Earth, if thou should'st thence depart?  
My Heart and Flesh both languid are,  
But thou my lasting Portion art.  
Let me, my God, by thee stand fast,  
For all my Trust in thee is plac'd.

## X.

Who other Gods for thee mistake,  
Thy Honour they adulterate;  
Whoe'er thy Worship do forsake,  
Shall their sad Doom participate.  
To God my Trust I will draw near,  
And in his Courts with Praise appear.

### INTRODUCING BASE





# THE LXXIII PSALM

18

Translated by Sir John Denham

To Isr'el sure, our God is kind, Chiefly to such whose Hearts are pure, Yet

from his Paths I had declin'd and found my Steps were unsecure, observing

with an Envious Eye, when wicked Men grow rich and high. observing with an

Envious Eye, when wicked Men grow rich and high. when wicked Men grow

rich and high, when wicked Men grow rich and high.

Turn over to the Ritornel

for the  
FLUTE



## Ritornel

The musical score is written for a piano and features a variety of musical notations. The first system (staves 1-3) begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is primarily in the treble, with accompaniment in the bass. The second system (staves 4-6) continues the melodic development, incorporating more complex rhythmic patterns. The third system (staves 7-9) shows a shift in texture, with more frequent use of chords and sustained notes. The fourth system (staves 10-12) leads to the final conclusion of the piece, marked by a double bar line and repeat dots. Throughout the score, fingerings are indicated by numbers 1-5 and 7, and dynamic markings like *ff* are present. The notation includes various accidentals and slurs to guide the performer.

## The XLVII. and CXLIX. PSALMS.

Translated by Sir JOHN DENHAM.

I.

O Clap your Hands with one accord!  
Praise with melodious Notes the Lord!  
With Terror he the World commands.  
He only gives us Victory,  
Under our Feet the Nations lie,  
And *Israel* shall divide their Lands.

II.

*Jacob* He loves, and will advance,  
And set out his Inheritance.  
Ascending He in Triumph sits:  
With Trumpets to our King rejoice,  
With Understanding raise your Voice;  
To his Commands the World submits.

III

Exalted on his sacred Throne,  
He o'er the Heathen reigns alone:  
And now the Peoples Leaders yield,  
With those of *Abraham's* God to join;  
Whose Glory rais'd on high does shine,  
And guards the World as with a Shield.

I.

YE Saints, in your Assemblies raise  
Your Voice to God, new Songs to sing;  
Let *Israel* his Creator praise,  
And *Sion* magnify her King.  
With chearful Timbrels let them dance,  
And with their Harps his Praise advance.

II.

God's People are his Joy, the Meek  
With his Salvation shall be crown'd:  
Then let his Saints his Favour seek,  
And on their Beds his Name resound.  
Their Mouths shall with his Praise be fill'd,  
Their Hands a two-edg'd Sword shall wield,

III.

The Heathen Nations to confound.  
In Chains he leads their Captive Kings;  
Their Lords in Iron Fetters bound,  
Before his Judgment-Seat he brings.  
Such Honour, in his sacred Word,  
God gives his Saints. *Praise ye the Lord.*

## INTRODUCING BASE





THE XLVII PSALM  
Translated by Sir John Denham

22

O Clap your Hands with one Accord, Praise with Melodious Notes y<sup>e</sup> Lord.

With Terrors he the World Commands, he on ly gives us Vic-tory, Under our

Feet the Nations lie, and Isr'el shall divide their Lands. Under our Feet y<sup>e</sup>

Nations lie, and Isr'el shall divide their Lands, and Isr'el shall di-

-vide their Lands

Turn over to the Ritornel

for the  
FLUTE

## Ritornel

The image displays a handwritten musical score for a piece titled "Ritornel". The score is organized into three systems, each consisting of a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like "ff" (fortissimo). Fingerings are indicated by numbers 1 through 7. There are also some specific markings like "tr" (trill) and "5b" (fifth below). The score concludes with a double bar line at the end of the third system.



# THE CXVII PSALM

24

Translated by Sir John Denham

*Vivace*

Introducing Base

To God let all, the Nations raise,

their chearfull voice and sing, and sing his Praise. their chearfull

voice and sing, and sing his Praise. His tender Mercy and his Love are

sure, his truth for ever, for ever shall endure. his tender Mercy

and his Love are sure, his truth for ever, his truth for ever, his truth for

ever shall endure for e- ver shall endure for e- ver shall endure.

his kindness to us we'll record, and will for e- ver for ever praise the Lord for

ever praise the Lord for e- ver praise the Lord. To God let

N.B. This Aria may be Play'd upon any Instrument instead of a Ritornel

Da Capo al Segno

# The CXLVI. P S A L M.

Translated by Sir *JOHN DENHAM*.

## I.

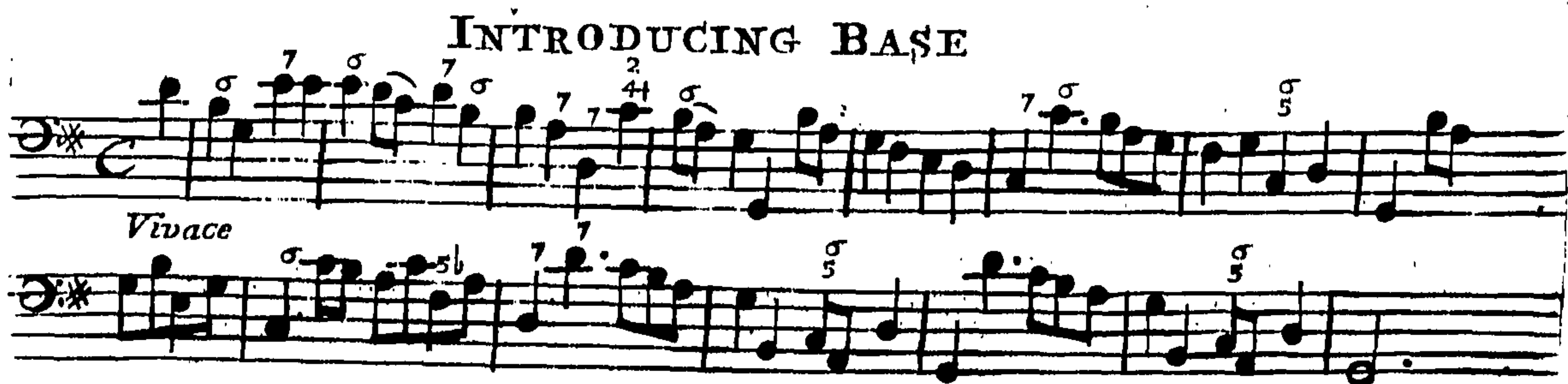
**M**Y Soul to God, her Lord and King,  
 Whilst she has Life, shall sing;  
 Thy Trust, in none of human Race,  
 No not in Princes place.  
 For when these shall to Dust retire,  
 Their baffled Thoughts with them expire:  
 But he whose Hope on God does rest,  
 Shall be for ever blest.

## II.

God is by Heaven and Earth ador'd,  
 Because he keeps his Word;  
 His Mercy still relieves th' Opprest,  
 And does the Hungry feast.  
 He to the blind restores his Eyes,  
 The strongest Captive's Bands unties:  
 The Poor he raises from the Dust,  
 And ever loves the Just:

## III.

He Stranger, Widows, Fatherless,  
 Redeems from sad Distress;  
 But Sinners, in their Ways o'erthrown,  
 He will turn upside down.  
 In *Sion* God will still remain,  
 And there for ever, ever reign:  
 Praise him who does in *Sion* dwell,  
 And all his Wonders tell.





THE CXLVI PSALM  
Translated by Sir John Denham

26

*My Soul to God, her Lord and King, Whilst she has Life shall sing: Thy*

*Trust in none of Human Race, No not in Princes place. For when these*

*shall to Dust retire, Their baffled Thoughts with them expire: But*

*he whose Hope on God does rest, shall be for ever blest, shall be for ever*

*Piano*

*blest shall be for ever blest*

*Turn over to the Ritornel*

for the  
**FLUTE**

Ritornel

This musical score, titled "Ritornel", is written for a multi-staff instrument, likely a harpsichord or similar keyboard instrument. The score is organized into several systems, each consisting of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and ornaments. Dynamic markings are used throughout, including "Piano", "Forte", and "P.P." (Pianissimo). Fingerings are indicated by numbers 1 through 5. The score concludes with a double bar line and repeat signs.

Dynamic markings: *Piano*, *Forte*, *P.P.*

Fingerings: 1, 2, 3, 4, 5, 7, 8, 9, 10



# A H Y M N on Gratitude.

The Words by Mr. *A D D I S O N*.

I.

**W**hen all thy Mercies, O my God,  
My rising Soul surveys;  
Transported with the View; I'm lost  
In Wonder, Love, and Praise:  
O how shall Words with equal Warmth  
The Gratitude declare  
That glows within my Ravish'd Heart!  
But thou canst read it there.

II.

Thy Providence my Life sustain'd  
And all my Wants redrest,  
When in the silent Womb I lay,  
And hung upon the Breast.  
To all my weak Complaints and Cries  
Thy Mercy lent an Ear,  
E're yet my feeble Thoughts had learnt  
To form themselves in Pray'r.

III.

Unnumber'd Comforts to my Soul  
Thy tender Care bestow'd,  
Before my Infant Heart conceiv'd  
From whom those Comforts flow'd.  
When in the slipp'ry Paths of Youth  
With heedless Steps I ran,  
Thine Arm unseen convey'd me safe  
And led me up to Man;

VII.

Through all Eternity to Thee  
A joyful Song I'll raise,  
For oh! Eternity's too short  
To utter all thy Praise.

IV.

Thro' hidden Dangers, Toils, and Deaths,  
It gently clear'd my Way,  
And through the pleasing Snares of Vice,  
More to be fear'd than they.  
When worn with Sickness oft hast Thou  
With Health renew'd my Face,  
And when in Sins and Sorrows sunk  
Reviv'd my Soul with Grace.

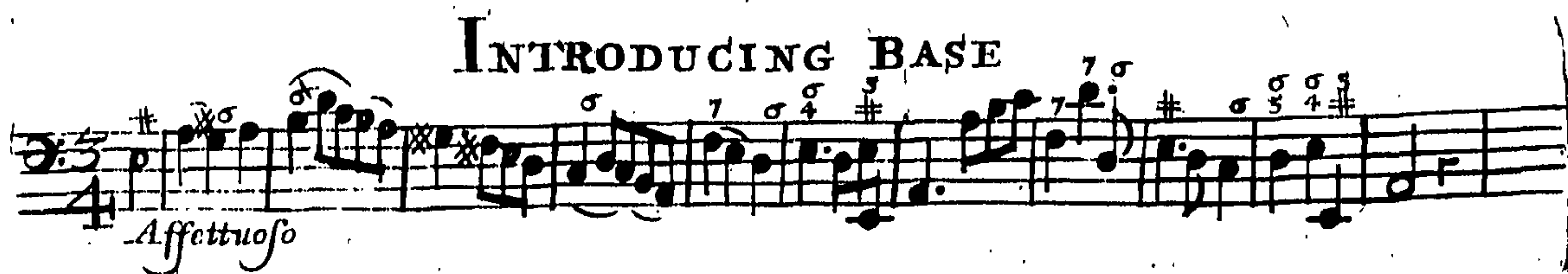
V.

Thy bounteous Hand with worldly Bliss  
Has made my Cup run o'er,  
And in a kind and faithful Friend  
has doubled all my Store.  
Ten thousand thousand precious Gifts  
My daily Thanks employ,  
Nor is the least a chearful Heart,  
That tastes those Gifts with Joy.

VI.

Through ev'ry Period of my Life  
Thy Goodness I'll pursue,  
And after Death in distant Worlds  
The glorious Theme renew.  
When Nature fails, and Day and Night  
Divide thy Works no more,  
My Ever-grateful Heart, O Lord,  
Thy Mercy shall adore.

*N. B.* The xxxix<sup>th</sup> PSALM of Sir *JOHN DENHAM* may be also sung to this Aria.



A HYMN  
*The Words by M<sup>r</sup> Addison*

30

When all thy Mercies O my God, My ri-sing Soul surveys: Tri-  
-sported with the View I'm lost, in Wonder, Love and Praise. O  
how shall Words with e-qual Warmth, the Gra-ti-tude declare: that  
gloms within my ra-vish'd Heart, but thou canst read it there, that  
gloms within my ra-vish'd Heart, but thou canst read it there, but  
thou canst read it there.

544  
32  
7

Turn over to the Ritornel

for the  
FLUTE

for the  
FLUTE



## Ritornel

The musical score is written for a grand staff (treble and bass clefs) and consists of 12 systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are numerous accidentals (sharps, flats, naturals) and dynamic markings (f, ff, p). The score concludes with a double bar line and repeat signs.

System 1: Treble clef, 3/4 time. Bass clef, 3/4 time. Key signature: one sharp (F#). Dynamics: f, ff. Notes: Treble clef starts with a half note G4, followed by eighth notes. Bass clef starts with a half note F#3, followed by eighth notes. Fingering: Treble clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Bass clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

System 2: Treble clef, 3/4 time. Bass clef, 3/4 time. Key signature: one sharp (F#). Dynamics: f, ff. Notes: Treble clef starts with a half note G4, followed by eighth notes. Bass clef starts with a half note F#3, followed by eighth notes. Fingering: Treble clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Bass clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

System 3: Treble clef, 3/4 time. Bass clef, 3/4 time. Key signature: one sharp (F#). Dynamics: f, ff. Notes: Treble clef starts with a half note G4, followed by eighth notes. Bass clef starts with a half note F#3, followed by eighth notes. Fingering: Treble clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Bass clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

System 4: Treble clef, 3/4 time. Bass clef, 3/4 time. Key signature: one sharp (F#). Dynamics: f, ff. Notes: Treble clef starts with a half note G4, followed by eighth notes. Bass clef starts with a half note F#3, followed by eighth notes. Fingering: Treble clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Bass clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

System 5: Treble clef, 3/4 time. Bass clef, 3/4 time. Key signature: one sharp (F#). Dynamics: f, ff. Notes: Treble clef starts with a half note G4, followed by eighth notes. Bass clef starts with a half note F#3, followed by eighth notes. Fingering: Treble clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Bass clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

System 6: Treble clef, 3/4 time. Bass clef, 3/4 time. Key signature: one sharp (F#). Dynamics: f, ff. Notes: Treble clef starts with a half note G4, followed by eighth notes. Bass clef starts with a half note F#3, followed by eighth notes. Fingering: Treble clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Bass clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

System 7: Treble clef, 3/4 time. Bass clef, 3/4 time. Key signature: one sharp (F#). Dynamics: f, ff. Notes: Treble clef starts with a half note G4, followed by eighth notes. Bass clef starts with a half note F#3, followed by eighth notes. Fingering: Treble clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Bass clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

System 8: Treble clef, 3/4 time. Bass clef, 3/4 time. Key signature: one sharp (F#). Dynamics: f, ff. Notes: Treble clef starts with a half note G4, followed by eighth notes. Bass clef starts with a half note F#3, followed by eighth notes. Fingering: Treble clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Bass clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

System 9: Treble clef, 3/4 time. Bass clef, 3/4 time. Key signature: one sharp (F#). Dynamics: f, ff. Notes: Treble clef starts with a half note G4, followed by eighth notes. Bass clef starts with a half note F#3, followed by eighth notes. Fingering: Treble clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Bass clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

System 10: Treble clef, 3/4 time. Bass clef, 3/4 time. Key signature: one sharp (F#). Dynamics: f, ff. Notes: Treble clef starts with a half note G4, followed by eighth notes. Bass clef starts with a half note F#3, followed by eighth notes. Fingering: Treble clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Bass clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

System 11: Treble clef, 3/4 time. Bass clef, 3/4 time. Key signature: one sharp (F#). Dynamics: f, ff. Notes: Treble clef starts with a half note G4, followed by eighth notes. Bass clef starts with a half note F#3, followed by eighth notes. Fingering: Treble clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Bass clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

System 12: Treble clef, 3/4 time. Bass clef, 3/4 time. Key signature: one sharp (F#). Dynamics: f, ff. Notes: Treble clef starts with a half note G4, followed by eighth notes. Bass clef starts with a half note F#3, followed by eighth notes. Fingering: Treble clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Bass clef has fingering 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

# The XXIII. P S A L M.

## A P A S T O R A L H Y M N.

The Words by Mr. *A D D I S O N*.

### I.

**T**HE Lord my Pasture shall prepare,  
And feed me with a Shepherd's Care:  
His Prefence shall my Wants supply,  
And guard me with a watchful Eye:  
My Noon-day Walks he shall attend,  
And all my Midnight Hours defend.

### II.

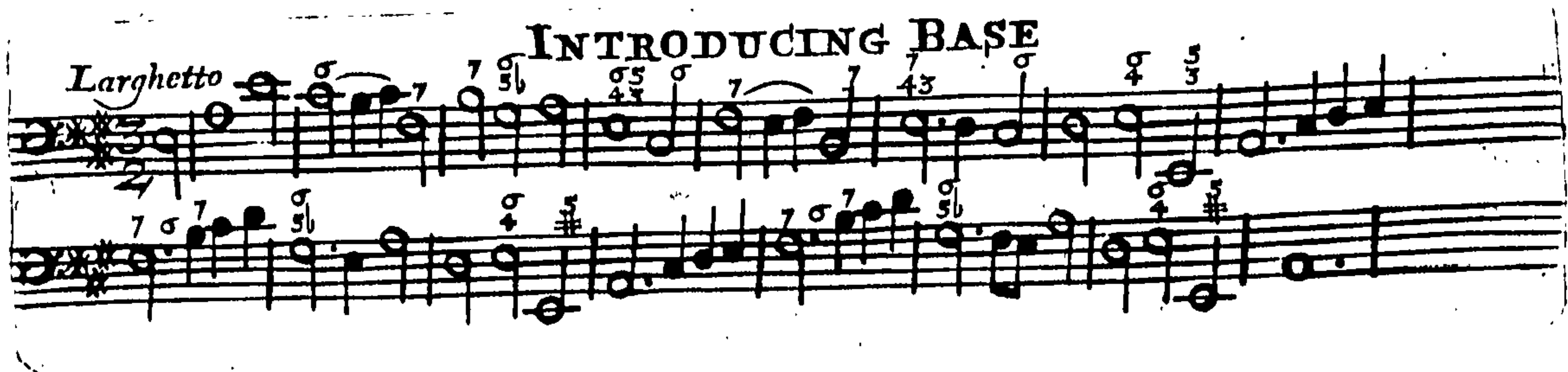
When in the sultry Glebe I faint,  
Or on the thirsty Mountain pant;  
To fertile Vales and dewy Meads,  
My weary wand'ring Steps he leads;  
Where peaceful Rivers soft and flow,  
Amid the verdant Landskip flow,

### III.

Tho' in the Paths of Death I tread,  
With gloomy Horrors over-spread;  
My steadfast Heart shall fear no Ill,  
For thou, O Lord, art with me still;  
Thy friendly Crook shall give me Aid,  
And guide me through the dreadful Shade.

### IV.

Tho' in a bare and rugged Way,  
Through devious lonely Wilds I stray,  
Thy Bounty shall my Pains beguile:  
The barren Wilderness shall smile  
With sudden Greens and Herbage crown'd,  
And Streams shall murmur all around.





THE XXIII PSALM  
A Pastoral Hymn by M<sup>r</sup> Addison

34

The Lord my Pa - sture shall prepare, and feed me with a  
Shep - herds Care. His Pre - sence shall my wants sup - ply, and  
guard me with a watch - full Eye, my Noon day Walks he  
will at - tend, and all my Mid - night Hours de - fend.  
and all my Mid - night Hours de - fend.  
Turn over to <sup>e</sup> Ritornel  
for the  
FLUTE

Ritornel

The musical score is written for a single instrument, likely a violin or flute, in 3/2 time and the key of D major (two sharps). It is divided into four systems of three staves each. The first system (staves 1-3) begins with a treble clef and a key signature of two sharps. The notation includes many accidentals and fingerings, particularly in the right hand. The second system (staves 4-6) continues the complex passage. The third system (staves 7-9) shows a more melodic and less technically demanding section. The fourth system (staves 10-12) is marked 'Piano' and concludes with a double bar line and repeat signs. The handwriting is clear and professional, typical of a composer's or arranger's manuscript.



## The CIII. P S A L M.

Translated by Sir JOHN DENHAM.

## I.

**M**Y Soul, with all thy Facultys  
 Rejoice, and magnify the Lord:  
 Thine, and my Body's Maladys,  
 His healing hand to Health restor'd.  
 He has redeem'd me from the Dead,  
 His Love and Mercy crown'd my Head.

## II.

His Daintys sute our Appetites,  
 Our Youth, as th' Eagle's, he renews:  
 He the Oppress'd with Justice rights,  
 Th' Oppressor his Revenge pursues.  
 His Ways to *Moses* once were shown,  
 His mighty Acts to *Israel* known.

## III.

His plenteous Mercys long abide,  
 And his short Anger he retards:  
 Nor does he always frown or chide,  
 Nor like our Sins are our Rewards.  
 As far as Heaven o'er Earth extends,  
 So far his Grace our Crimes transcends.

## IV.

As far from us has he remov'd  
 Our pardon'd Sins, as East from West.  
 As Children by their Father lov'd;  
 So they who fear his Name are blest.  
 For He our Frailty knows, who must  
 Return, from whence we came, to Dust.

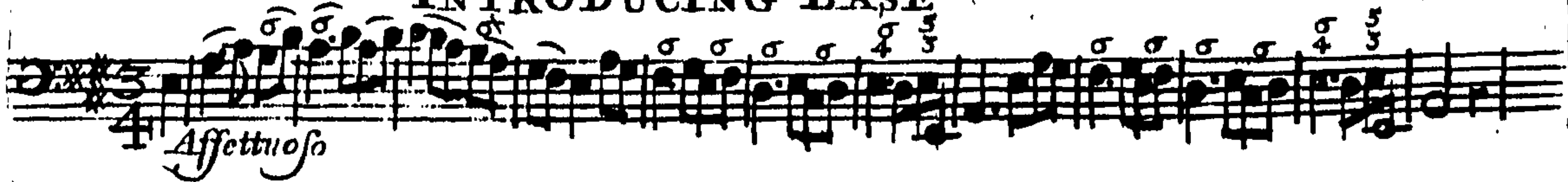
## V.

Man's Days are like a Flow'r or Grass,  
 Which smitten by the blasting Wind,  
 Within an Hour to nothing pass,  
 Neither the Thing or Place we find.  
 But all his Children, and their Race,  
 His lasting Mercy shall embrace.

## VI.

For such as have obey'd his Will,  
 Celestial Thrones He does prepare:  
 Angels, who his Commands fulfil,  
 Ye heavenly Hosts his Praise declare.  
 Let all his Works his Power express,  
 And Thou, my Soul, thy Maker blest.

## INTRODUCING BASE



THE CIII PSALM  
Translated by Sir John Denham

38

My Soul, with all thy Facultys, Rejoyce and magnify the Lord: Shine, and my Body's

Maladys, His healing Hand to Health restor'd. He has redeem'd me from the

Dead, His Love and Mercy Crown'd my Head. He has re-deem'd me

from the Dead, His Love and Mercy Crown'd my Head. His Love and Mercy

*Piano*  
Crown'd my Head, His Love and mercy Crown'd my Head.

Turn over to the Ritornel

for the  
FLUTE

*Piano*



## Ritornel

87 85 7 75 85

5 5 4 3 5 7

7 5 5 4# 4 2 5 3 2 4 5 5 4 3

7 5 5 4 3 2 5 5 4 3

7 5 5 4 3 2 5 5 4 3

Piano

Piano

7 5 5 4 3 2 5 5 4 3

7 5 5 4 3 2 5 5 4 3

The CXXXIX. P S A L M.

Translated by Sir *J O H N D E N H A M.*

I.

**L**ORD, thou my Ways hast searcht and known,  
My Rising up, my Sitting down;  
To thee are my Conceptions brought,  
E'er they are form'd into a Thought.  
My idle Words thou dost condemn,  
Before my Lips have fashion'd them;  
On every Part thy Hand's impos'd;  
Behind, before, has me inclos'd.

## II.

Such Knowledge is for me too High ;  
From thee O whither shall I fly !  
If up to Heaven, Thou there dost dwell ;  
And if my Bed I lay in Hell,  
I shou'd not scape thy piercing Eye.  
If on the Morning's Wings I fly,  
Or th' Ocean's untrac'd Paths shou'd tread ;  
With thy right Hand I shou'd be led.

### III.

If I my Head in Night involve,  
Thy Light the Darkness wou'd dissolve;  
Ev'n Day and Night are but one Name,  
For both to Thee appear the same.  
Nor Reins nor Heart cou'd Thee escape,  
Thou in the Womb my Form didst shape;  
So marvelously I was made,  
E'en of my self I stand afraid.

#### IV.

For this, my Soul, which knows so well  
Thy wondrous Works, thy Praise shall tell.  
My Substance was by Thee survey'd.  
When it was first in secret made.  
Thy Hand did free, with curious Art,  
From Imperfection every part;  
And ev'ry Member, which had yet  
No Being, in thy Book was writ.

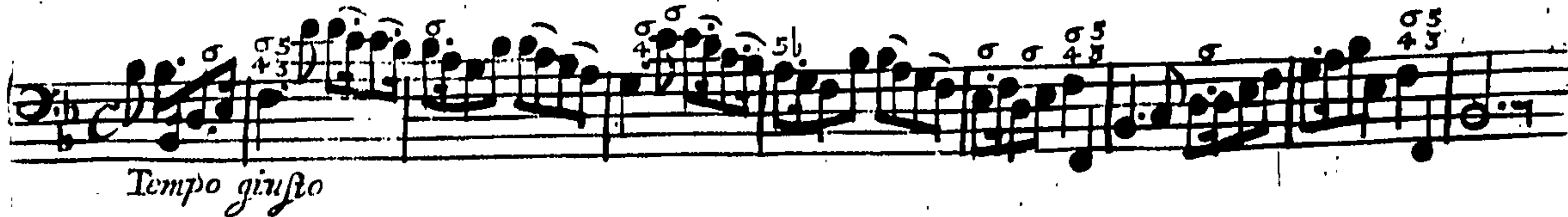
V.

At last, to shew whose Hand it was,  
GOD stamp't HIS Image on the Mass.  
O how thy Thoughts my Soul delight!  
The Summ of them is Infinite.  
When I to number them wou'd try,  
I find they all Accounts outvy;  
I sooner might the Sands explore,  
That lie upon the Ocean's Shore:

## VI.

Yet they my early Thoughts imploy.  
Lord, Thou the Wicked wilt destroy;  
Such as blaspheme, and thirst for Blood,  
And those whose Counsels thine withstood.  
I hated to the last degree  
All those, O God, who hated Thee.  
Search all my Thoughts; and if they stray  
From Thee, be Thou their Guide and Way.

# INTRODUCING BASE





THE CXXXIX PSALM

42

Translated by Sir John Denham

Lord thou my Ways hast Searcht and known, my Rising up, my

sitting down; To thee are my Conceptions brought, E'er they are

form'd into a Thought. My idle Words thou dost condemn, Before my

Lips have fashion'd them, On ev'ry Part thy Hand's impos'd; Behind, be-

fore, has me inclos'd. On ev'ry Part thy Hand's impos'd; Behind, be-

fore, has me inclos'd. On ev'ry Part thy Hand's impos'd; Behind, be-

fore, has me inclos'd. Behind, before, has me inclos'd.

Turn over to the Ritornel

## Ritornel

43 Ritornel

for the  
FLUTE



## The VI. P S A L M.

Translated by Sir JOHN DENHAM.

## I.

**L**ORD! not in Wrath my Heart deject,  
 Nor in thy Fury me correct!  
 Oh! pity me, for I am weak,  
 And fear my Bones so bruise'd will break.

## II.

How long, O Lord, shall I be griev'd?  
 Nor my tormented Soul reliev'd?  
 Return, Return, and ne'er forsake  
 My Soul, for thy own Mercy's sake!

## III.

Of Thee, when dead, no sense we have;  
 For who can praise Thee in the Grave?  
 Tir'd with my mid-night Groans, I make  
 My Bed, with Tears, a briny Lake,

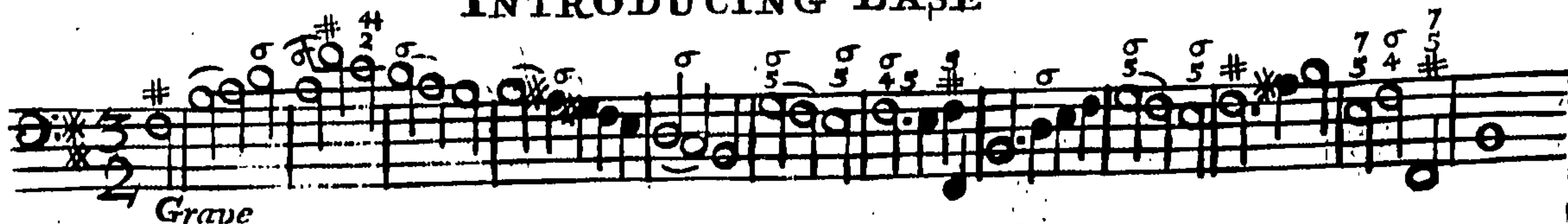
## IV.

Where, in my sleep, I seem to swim:  
 My Eyes with grief grow weak and dim.  
 Away Profane! The silent Cries  
 Of humble Tears, God ne'er denies.

## V.

The Lord my Supplication hears,  
 And to my Pray'rs inclines his Ears.  
 May all my Foes be troubled fore;  
 And lost in shame, return no more!

## INTRODUCING BASE



# THE VI PSALM

46

Translated by Sir John Denham

Lord, not in Wrath my Heart deject, nor in thy Fury me correct -

rect, Oh pity me for I am Weak, And fear my Bones so

bruised will break: Oh pi - ty me for I am Weak, and fear my

Bones so bruised will break, and fear my Bones so bruised will

break, and fear my Bones so bruised will break.

Turn over to the Ritornel

for the  
FLUTE



## Ritornel

The musical score is for a piece titled "Ritornel" on page 47. It is written for a grand piano, consisting of four staves (two for the right hand and two for the left hand). The time signature is 3/2, and the key signature is D major (two sharps). The notation is highly complex, featuring numerous accidentals (sharps, naturals, and double sharps) and fingering numbers (1-5) throughout. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

*Part of the CXXXVI PSALM*  
*Translated by Sir John Denham*

## Introducing Base

Give thanks to God the Holy one; Give thanks to God who reigns alone.

**CHORUS** *with Instruments*

Give thanks to God the Holy one; Give thanks to God who reigns alone.

Give thanks to God the Holy one; Give thanks to God who reigns alone.

Give thanks to God the Holy one; Give thanks to God who reigns alone.

His Mercy is for ever sure, and shall from age to age endure.

His Mercy is for ever sure and shall from age to age endure..

*His Mercy is for ever sure, and shall from age to age endure.*

His Mercy is for ever sure and shall from age to age endure.

His Mercy is for ever sure and shall from age to age endure.

*Repeat*  
*Give thanks*  
*to God*  
*and end*  
*with the*  
*Chorus*







## THE CXL PSALM

Translated by Sir John Denham

Tutti

Obue

Symphony

Vio.

Tutti

Aria

With

Trumpets sound Gods Holy Name, Gods Pow'r and Glorious works proclaim, your great and lesser

Cymballs ring, let all his Praises sing. your great and lesser Cymballs ring, let all his Praises sing.

Chorus

With Trumpets sound Gods Ho-ly Name, Gods Pow'r and Glorious works proclaim, your great and lesser

With Trumpets sound Gods Pow'r and Glorious Works proclaim, your great and lesser

With Trumpets sound Gods works proclaim, your great and lesser

Obue

Vio.

Cymballs ring, let all His Praises sing.

your great &amp; lesser Cymballs ring, let

Cymballs ring, let all His Praises sing.

your great &amp; lesser Cymballs ring, let

Cymballs ring, let all His Praises sing.

let

Obue

all His Praises sing.

your great &amp; lesser Cymballs ring, let all his Praises sing. let all His Praises sing.

all His Praises sing.

your great &amp; lesser Cymballs ring, let all his Praises sing. let all His Praises sing.

all His Praises sing.

your great &amp; lesser Cymballs ring, let all his Praises sing. let all His Praises sing.



To Harp to Lute to Viols dance, Let all who breathe His Praise advance. To Harp to Lute to Viols dance,  
 To Harp to Lute to Viols dance Let all who breathe His Praise advance. to Harp to Lute to Viols dance,

With Trumpets sound, with Trumpets sound Let all His Praise advance. To Harp to Lute to Viols dance, Let  
 With Trumpets sound Let all His Praise advance. To Harp to Lute to Viols dance, Let  
 Let all His Praise advance.

all who breathe His Praise advance. To Harp to Lute to Viols dance, with Trumpets sound, let  
 all who breathe His Praise advance. To Harp to Lute to Viols dance, with Trumpets sound, let  
 with Trumpets sound, let

all His Praise advance. To With Trumpets sound Let all His Praise advance.  
 all His Praise advance. To With Trumpets sound, Let all His Praise advance.  
 all His Praise advance. With Trumpets sound, Let all His Praise advance.

*Adagio*  
 Symphony  
 Piano  
*Vivace*  
 2<sup>d</sup> Symphony  
 Piano